

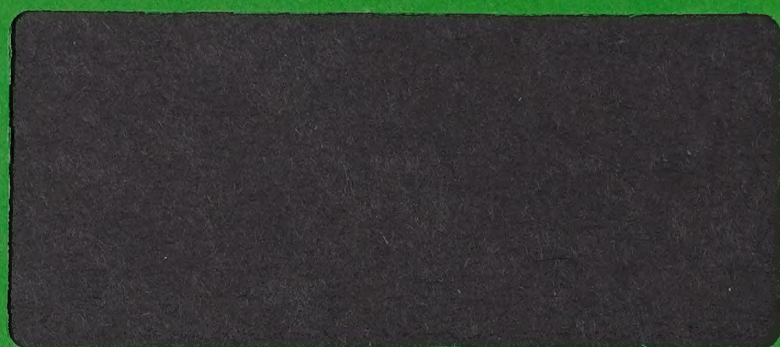
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the ROYAL COMMISSION on the
NORTHERN ENVIRONMENT

PUBLIC POLICY TOWARDS THE ARTS
IN NORTHERN ONTARIO

**Funding Program
Report**



ROYAL COMMISSION ON THE NORTHERN ENVIRONMENT

J.E.J. FAHLGREN, COMMISSIONER

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by:

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PREFACE

It is extremely important to begin by putting this report into perspective and to be completely candid about our own feelings towards the original goals of the report and the actual achievement of those goals. Much as I am pleased with the product of our efforts, I cringe when I think of the many aspects of the project which could have been done more completely and thoroughly. It is essential that I address these concerns lest I leave the impression that we presume to represent more than we in fact can lay claim to represent.

1) Cultural Groups Represented

The Brief makes no attempt to look at the Cultural opportunities, programmes, and policies specifically directed by the Ontario Government at the Native population of Northern Ontario. This area of concern, while vital to all of us living in the north, deserves special attention and an expertise to which we could not lay claim. We trust, however, that our recommendations could significantly assist in the overall cultural development of the north and thus be relevant to all its citizens.

The Brief also makes no attempt to look at the special problems of the 'multi-cultural' or 'ethnocultural' groups across the north. Special policies and programmes exist for these groups but the study of these concerns was beyond the scope of our efforts.

This said, we must hasten to add that we do not necessarily believe

that cultural development in one sector or the other is more relevant or important, but rather, given our resource constraints, to go beyond a reasonable scope would have diluted our effectiveness considerably.

2) Geographical Scope

The Royal Commission's original mandate apparently was the study of the problems and policies affecting the region of Ontario north of the 50th latitude. This emphasis appears to have been shifted somewhat to include the region which is more commonly referred to as Northern Ontario, the area found on and north of highway #17.

I cannot with clear conscience say I feel satisfied that we have taken an indepth look at the arts' policies of the Ontario Government as they specifically affect the area north of 50. Our contacts in the communities that lie north of 50 have been limited.

The major reason for this was that the focus of our information was the active cultural group. The reason, as will become evident later in the brief, is that we wanted as much detailed feedback on specific policies as was possible. We were able to locate very few organized cultural groups north of 50. Those groups and individuals we did talk with expressed, without exception, the same major problems and frustrations as similar groups in smaller communities throughout the rest of Northern Ontario. The difference was that the frustrations were more acute and the services provided by the arts agencies that much less. I hope the reader will find in reading the brief that every attempt has been made to take into consideration the problems of the complete range of communities in the north and in the 'real north'. The recommendations, we are confident, have the potential to assist the communities north of 50 as well as those south of 50. Still it must be said that without

more direct contact and travel in the region north of 50, we cannot presume to have done a thorough analysis of cultural development potential in that area.

3) Disciplines

The brief does not give equal consideration to all the arts' disciplines involved in cultural development. This is the result of the nature of the survey, dependent as it was upon the response, and the nature of the response of those surveyed. There is an obvious balance to the report just in terms of the types of responses and commitment made through the personal contacts of the Coordinator.

While it is regrettable that all areas of the arts are not reflected equally, we did our utmost to achieve this goal and are pleased to have motivated the response we did.

4) Agency Analysis

In the original proposal it had been our intention to meet face to face with as many of the relevant government officials within the ministry and the Arts Council and the various agencies to talk about their policies and to attempt to get the feel for their attitudes towards northern Cultural Development.

This did not happen due to time constraints and a readjustment of priorities as the time ran out and we wanted to get as much information from the users as possible. The dialogue with the Department and the agencies hopefully will begin with the submission of the enclosed materials.

Despite the above qualifications, I feel no embarrassment at the product of our labours. I feel embarrassed that I even imagined that

in three months we could make a comprehensive dent in the subject of the cultural development needs in Northern Ontario. The diversity of needs of the various groups, the enormity of the geographic area, and the resultant costs of communication made such a goal unrealistic. Adding to that the unfortunate turnover in staff in the researcher's position and the holiday season in December (when no one wanted to talk to us) made the task more difficult.

There are many of us, however, that feel guilty about spending government money without achieving results that far outweigh the cost of the product. After experiencing the enthusiasm and generosity of many of the individuals that helped with the project, I can safely say that the volunteer commitment and personal costs incurred could be tabulated at several thousand dollars. With that kind of commitment made by those involved in the project, I feel no guilt about the Royal Commission's investment in the project. I can only hope they will feel the same.

"PUBLIC POLICY TOWARDS THE ARTS IN NORTHERN ONTARIO"

INTRODUCTION

An explanation of our interpretation of this title is a fitting introduction for the reader to understand why this study was undertaken and what it is meant to achieve.

In the fall of 1979, the Royal Commission of the Northern Environment made assistance available to community groups and individuals to examine various aspects of Ontario Government policy and the ramifications of those policies in Northern Ontario.

Acting on behalf of a group of individuals involved in the cultural development of Northern Ontario, I made application to the Royal Commission for assistance. We realized that this was perhaps our one opportunity to stimulate discussion among those involved in the various facets of cultural development in the north, and to produce a document that for the first time attempts to present a unified voice from the northern cultural community to the policy makers of the south.

There was one factor that in my mind assumed absolute priority in the production of this document. The final document had to be more than a general submission of ideas and concerns prepared for presentation to the Royal Commission. It had to be more than a reiteration of the same old chant from the north, "we want more, we are so hard done by".

If I was going to demand a commitment of time, money and energy from the already overburdened, underpaid group of individuals overcome with the seemingly impossible notion of cultural development in the north, I was

going to do so if the final product was going to be, in a word, useful!

In order to achieve this goal, we have concentrated our efforts, not upon the 'Policy' per se, but rather upon the very real ramifications of that policy, the cultural programmes we are exposed to in the north. Our discussions with groups attempted to cut through the initial statements of "we are living in a cultural void" and "Toronto gets it all" and get to the concrete problems experienced with the actual programmes, and the users' suggestions of actual positive suggestions of how to enhance the programme or offer imaginative, reasonable alternatives.

The result of this orientation towards concrete recommendations and programme ideas may make parts of the brief rather incomprehensible to the casual reader and even to the Commissioners. This is of little concern to us, however, for there is a very select audience that really matters, and that is the group of individuals that have control over the Ontario Government's arts programmes as government, agency or umbrella organization employees.

The detailed nature of many of the recommendations, we dearly hope, will give this group the feedback they need to make the large and small adjustments necessary to improve their service to the northern communities.

In addition, there are many less specific recommendations that will be of interest to a broader range of readers. These recommendations represent what we hope will be seen as positive, considered and dollar efficient suggestions for changes in perspective, attitude and orientation to cultural development that have the potential for significant impact. We are confident that the manner of presentation of these collective ideas can provide a useful base for development. We are also confident that the government is in fact interested in that development

and that our brief will be a useful gauge for us to effectively judge that interest in the months and years to come.

* * * * *

This brief is the product of the efforts of a great number of dedicated individuals. First, those who gave up their personal and professional time to talk with us and to reply to our lengthy questionnaire. Their names and the groups they represent are appended.

Secondly, those who lent their names to the funding application on faith and helped with the general coordination of the project.

Dianne Davey, Atikokan Centennial Museum
Jo-anne McCabe, Cambrian Players, Thunder Bay
Lydia Ross Alexander, Timmins Museum/National Exhibition Centre
Frank Potocnik, Northwestern Association of Community Craftsmen
Oliver Tiura, Chairman, Fine Arts Lakehead University.

Thirdly, those who spent two long and exhausting days considering the great numbers of recommendations and prioritizing the concerns to be expressed in the brief.

Christina Tossell, Art Gallery of Algoma
Bedina Beaven, JSANO, Kirkland Lake
Dorothy Gregory, Jeux Canada Games Cultural Co.
Rita Guindon, Conseil des Arts, Hearst
Dianne Davey, Atikokan Museum
Lydia Ross Alexander, Timmins Museum/National Exhibition Centre
Janet Short, Sault Ste. Marie Arts Council
Barbara Marcell, Project Researcher

Finally, those extremely dedicated souls who helped long after any hope of remuneration had run out, with the final preparation of the document.

Barbara Marcell
Kathy McKinnon

I hope I have not let any of them down with the final product of

our efforts. I take personal responsibility for the final forms of the report, and any omissions and misinterpretations are my responsibility alone.

Pierre Guevremont

* * * * *

The brief begins with a short outline of the methods we used to compile the information. It continues with general comments and priority policy recommendations. This is followed by the more detailed programmes and discipline analysis and recommendations. Finally, included are the lists of the groups we contacted, corresponded with and visited.

METHOD

The grant of \$4,935. provided a salary for three months for the project researcher, travel accomodations and office expenses.

Initial contact with groups and individuals was made from Ministry of Culture and Recreation mailing lists and by supplying Press Releases to community papers across Northern Ontario.

A total of 140 groups were contacted by direct mail and were requested to participate. Of this number, 75 responded and accepted questionnaires. A total of 70 groups returned questionnaires. Actual visits took place with 55 group representatives during 22 days of active travelling time. Following the initial compiling of recommendations from all the respondents, a meeting of nine representatives was held in Sault Ste. Marie. This meeting consisted of the self-cleansing process, the prioritization of strong logical recommendations and the casting aside of those which were considered by the majority not to be in the best interest of the general goals.

The brief was completed based upon the results of this meeting. It will be distributed to the relevant government agencies, politicians and contributing groups.

SECTION I

GENERAL COMMENTS AND PRIORITY POLICY RECOMMENDATIONS

The majority of the recommendations to be found in this paper have been selected according to a criteria which includes:

- i) Appropriateness to the Northern reality;
- ii) Efficiency in the face of the current economic situation;
- iii) Ability to enhance service through existing programmes, especially where it concerns the most neglected areas of the province;
- iv) Positive nature of the recommendations;
- v) Duplication of the recommendations from several sources.

We are very concerned not to be preparing another government-aimed 'Shopping List', but rather, to begin by making changes within the existing programme structures. An attempt has been made to point out those programmes which have achieved a positive response. We think this is important if this is to become a useful tool for policy makers.

There are, however, a number of suggestions for projects, assistance and consideration that would lead to new or, at the very least, redirected support.

When it comes to the question of new support, we realize that this report has to go beyond the confines of addressing the cultural administrators of the government, and so make our appeal to the Royal Commissioner and to the politicians who control the government purse.

This appeal is for nothing more than consideration of cultural development in Northern Ontario as a higher priority investment. We use the word 'investment' very purposefully.

Cultural development in the North should not be considered a luxury item. To make this assumption is to deny the exceptional potential cultural development has for changing the face of the North in a very real way.

Any one living in Northern Ontario knows that throughout the region, there exists very real social and economic problems. We would like to suggest that the provision of increased cultural opportunities has the potential to directly and positively affect these problems.

Social problems -- alcohol and drug abuse, intercultural friction -- are caused in part by isolation, idleness and intercultural misunderstanding. Cultural development can act as a powerful force to overcome these problems.

School bands, music learning programmes, art classes, theatre clubs, are activities that young and old have an opportunity to join in most of the towns and cities of southern Ontario. They join because many of them find these diversions interesting, fulfilling and enjoyable. Besides broadening their horizons, these activities keep them occupied in positive ways.

In the North, these opportunities do not exist in many communities and are not being actively developed. The result is the loss of an important tool to offer alternatives to the dead-end pastimes that lead to social problems. It is almost as though we prefer to pay the costs of treating the social phenomenon, rather than investing in the opportunities to avoid them.

It is ironic that enormous sums are spent on studies of inter-racial problems in the North and yet one of the most important tools for breaking down intercultural barriers is neglected. Art has always been a reflection of culture and a tool to express that culture. Yet in the North, the art that is being used as a beautiful reflection of the Native and white cultures is not being used to show each group that there is an enormous potential for mutual understanding. There has been no consistent attempt to educate white children (or even other Native children) and adults in the meaning behind the wealth of art coming forth from the North. In the same way, there has been no attempt to share with the Native people the art of the white Northern artists, to show how these individuals possess some of the same sensitivity to the land and love for their environment that the Native people hold so dear.

There are many examples of cultural opportunities that have the potential to be used as a social tool in the North. Investment in the development and use of these tools, we are confident, would reap significant social benefits.

Cultural development also has significant potential to enhance and support economic development.

For years it has been the realization of the government that to entice certain types of individuals to live in the North, it must offer them significantly greater financial rewards than are available elsewhere. This is an admission that there are certain services that are not available in the North and for which compensation must be received.

We would strongly contend that the opportunities most sadly lacking in the North are cultural opportunities. Investments in this sector are going to change the image of the North as a place to live. When it can

easily be seen that opportunities for cultural enrichment are absolutely lacking in certain areas, including vital concerns for young families such as music instruction, live theatre and music exposure, many individuals who would potentially choose to live in the North will continue to refuse to do so. If such individuals will not be content to exist in a region of sharply diminished cultural opportunity, this will influence companies considering the move. The economy is already suffering from this in the North.

There are other aspects to cultural development that influence economic growth.

Culture is a labour intensive business, and one which the government has great control. Yet, while the government has been using various tools for economic stimulation, it has neglected this important tool. Why, one has to ask, are all the massive cultural institutions located in one focus, when they could be providing jobs and important tourist attractions in several regional centres? In addition, decentralization of cultural resources would provide greater incentives to individuals to move into these centres and provide greater cultural opportunities to the outlying areas.

IT IS OUR FIRST RECOMMENDATION

that the Royal Commission on the Northern Environment recommend to the Ontario government that it increase its interest in the cultural development in Northern Ontario, if not to make culture more uniformly available across the province, then because of the inherent potential for social and economic improvements that such development affords.

Before moving on to the specific programme suggestions, there are several general concerns that were foremost in our respondents' minds and are absolute priorities in our opinion.

The first area of concern is the dissemination of information on available programmes to potential users of those programmes. Two factors are immediately evident:

- i) the methods of providing information are almost universally found to be lacking;
- ii) if the communities of the North are going to make the most of the potential for cultural development, they have to be aware of all existing programmes as a starting point.

The concerns voiced to us included the disappointment that there was no central document or individual who was aware of the entire range of cultural programmes now available through the government. Further, it was loudly expressed that the production of fancy expensive brochures was not the answer (the current Ontario Arts Council poster was the most abused). Face to face contact was considered the most useful information tool.

The second concern was related to the sensitivity reflected among government programmes and officials.

It is well known among the cultural community that the backgrounds of the great majority of the field officers working for the Ministry of Culture and Recreation is recreation. There is at most across the North, a single field officer with a cultural background. While this is unfortunate, the growth of the department from its recreation roots has made this a rather natural phenomenon. The Ministry is providing cultural sensitization training to these officials and is commended for that effort. However, it is strongly suggested that this imbalance should be accounted for in future hirings. The insensitivity is reflected in other ways.

In Dryden, a several months battle ensued between the Department of

Public Works and local Craftsmen who wanted to participate in the artistic enhancement of the local government building under the Department's programme of buying art for public buildings. The Craftsmen went through a gruelling and humiliating struggle before a token amount of art was purchased locally. The programme has always bought art in a standard fashion, and that did not include the possibility of local art purchases.

The above noted factors of information provision and sensitivity lead us to the point which is crucial to our entire message and which leads to our focal recommendation.

The cultural programmes of the Ontario government are run on a reaction basis. A group discovers a programme, it makes the contact, develops a request and secures the programme. Very simply, this approach is discriminatory against northern communities. For the majority of the province, including the cities of the North, this is a logical method of disbursement of funds and programmes, but it is totally inappropriate for the smaller communities. Firstly, the citizens of these communities, by the fact that they have chosen to live in an area of low cultural opportunity, are less likely to find culture a priority. Secondly, the tools for understanding and working with the government bureaucracy are not shared equally by those living in the smaller and more remote communities because the exposure to these experiences is limited.

It is wrong to assume, therefore, that individuals in these communities have an equal chance at competing for dollars and programmes. If the government is at all interested in the cultural development of the North it must consider its responsibility to assume a developmental stance as opposed to the current reaction status.

The neglected areas of the province need a special stimulation to make them aware of the programmes, to give them experience at working with and soliciting the programmes from the government. Only then, we strongly believe, will there ever be any real growth of cultural opportunity to the north.

IT IS STRONGLY RECOMMENDED

that the Ontario government adopt a mandate that assumes full responsibility for cultural development in the neglected areas of Northern Ontario.

We feel that there is a second crucial factor that affects the less remote communities of the North. It is a recommendation that will do as much for the cultural development of this sector of the province as the above recommendation will do for the most remote communities. It is dealt with on the following pages under the title, 'Community Arts Councils'.

SECTION II

PROGRAMME/DISCIPLINE
ANALYSIS AND RECOMMENDATIONS

COMMUNITY ARTS COUNCIL

Time and time again throughout the discussions, several themes became evident as basic criteria for improved cultural development. These same themes were echoed from the large as well as the small communities and from the range of disciplines represented. Briefly, they were:

- i) improved information on cultural resources was essential.
- ii) the smaller and needier the community, the greater were the barriers inhibiting dealings with the bureaucracy.
- iii) The sources of support for cultural support were considered extremely complex and the tools needed to deal with the system were not possessed equitably by all.
- iv) Many cultural groups felt helpless to generate the impact necessary to affect municipal decisions and shape their communities' cultural development. A coordinated approach to this effort was not evident in most communities.

After examining the range of problems and a host of suggested solutions it was the very strong feeling of the group that the solution with the greatest longterm potential for cultural development was the establishment of a programme of ongoing support for community arts councils.

Concept

The Community Arts Council would be a group of individuals appointed by the cultural groups in the community, banded together to work towards the common purpose of community cultural development. Essential to the longterm survival and the initial effective development of the Community Arts Councils, would be the establishment of a programme of ongoing support for administrative and operational assistance, funded on a matched basis by the municipalities and the provincial government. In

the smaller communities this base assistance would support a part time Cultural Coordinator and basic expenses. In the larger cities, the Coordinator would be full time and maintain an actual office operation.

The Community Arts Councils would be:

- i) A source of coordination of community arts development;
A force acting as lobbyist and general arts publicist where necessary;
A focus of information on scheduling;
A force to promote development where gaps in cultural growth exist.
- ii) A source of information in the community on all types of government support available to community groups, and a link to the responsible government representatives municipally, provincially and federally.
- iii) A focus of arts development on a community level with more experienced members assisting new members in basic developmental skills.
- iv) A source of basic group resources where feasible, i.e. common mailing lists, copying equipment, typewriter, etc. dependent on needs.

Advantage

1. Location:

The Community Arts Council and its coordinator, be that position volunteer/part-time/full-time, would be within the community providing a close at hand visible and approachable source of information and resources. The common problems of where to go for information and the barriers of dealing with government representatives before a group even knows the right questions to ask would be broken down.

2. Orientation:

The fact that this organization and the coordinator is community based and responsible to the community is vital to the success of this programme. The organization and coordinator would be responsible to the member groups and its community to maximize the benefits the office can bring to the community. We strongly feel that this fundamental focus of responsibility to the community rather than the government will make an enormous difference in the coordinator's effectiveness. An analogy would be the economic development officer.

3. Coordination:

The Arts Council will be a focus for arts development in the community in the same manner as the Recreation Directors have worked for years to stimulate community involvement and activity in sports. The Community Arts Council will also give the arts a coordinated voice in the community and a strength to more effectively and efficiently plan long range goals and coordinate short term programmes.

4. Stability:

The stability given to the development of the Arts by the introduction of a base of ongoing support to the community would reap benefits in terms of planning programming and organization. While the current project and sporadic funding makes sense in some respects, this basic minimum of stable support is considered essential to any commitment to strengthened comprehensive cultural development.

IT IS RECOMMENDED

that the Ontario Government encourage the formation of community arts councils with paid coordinators and with guaranteed annual funding for administrative/operating costs matched on a 50/50 basis by the municipalities.

COMMUNITY ENTERTAINMENT SERIES

An extremely wide range of problems, and broadly differing levels of success were encountered among the communities attempting to run a programme of touring performing arts concerts known as, "Community Entertainment Series". There were success stories of communities such as Ear Falls, with a population of less than 1,700 people, where a successful series was initiated and run. There were however, examples of much larger communities whose track records were dismal, and where the future of the series was in doubt.

The recurring concerns in looking at increased efficiency and success of the system revolved around, first a higher level of coordination throughout the system, and secondly internal bureaucratic readjustments to avoid conflicts between the Ontario Arts Council and the independent booking agencies.

After a lengthy consideration of the successes and the frustrations, we arrived at a concept based upon group recommendations which seemed to offer the potential of greatly increasing the efficiency of the system for the benefit of all concerned. The following recommendation is an attempt to offer a solution which will give the various organizations a coordinated focus, lead to longterm stability and maximize the numbers of communities participating.

IT IS RECOMMENDED

that fixed regional touring circuits be organized and a regional 'Circuit Coordinator's' position be created.

Concept

These circuits or groups of communities would be cooperatively programmed on an annual basis at a meeting of representatives from each of the communities involved. Lists of available touring performances would be offered to communities in the month previous to the annual meeting, and each community representative would come to that meeting bearing his group's priority list. These lists would be the basis for the annual cooperative bookings. While individual communities would lose control over the complete programming of their series, they would be involved and would have input into the cooperative bookings where all priorities would be taken into consideration. Further, an individual would be hired, and linked to one of the participating groups as the 'Circuit Coordinator'. This person would be the central figure of the regional circuit, responsible for all direct dealings with the Arts Council/member groups and responsible for the general coordination of the entire tour. The position would be responsible to the group of community representatives and would be funded dependent upon the number of communities and performances involved. This could range from a volunteer coordinator with paid expenses to a full time position in larger circuits. A portion of the cost of the position would be born through fees from the member groups, the remainder through the Ontario Arts Council which would be saving from the cooperative bookings scheme. Costs to the community would be based on a size of house formula. Each community would continue to be responsible for the local arrangements and seasons ticket sales in advance of the first performance.

Advantages

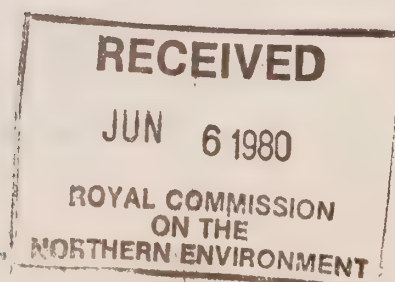
- i) Efforts to provide a basic touring performance series to a

maximum of communities would be coordinated through one regional coordinator. The government representatives and conversely, the member groups would have one individual as a focus through which to deal.

- ii) Economy and efficiency would increase for the basic series and would be the same throughout a given region and commitments to that series would be made on an annual basis. Touring costs would be significantly reduced as would publicity and booking costs. Individual groups would no longer have complete choice over each performance as part of the series, but they would be involved in the process and group priorities would thus be equally considered. The loss of complete choice, in the opinion of our respondents, would be far outweighed by the advantages of simplicity and efficiency.
- iii) The coordinator would be responsible to the member groups rather than to the government agency. This will by definition make that individual more responsible to the members' needs and concerns, and also make member groups responsible for their role to the other members who make up the circuit. In the same way that this will make it more difficult for individual members to 'let down' the other members, it will be an encouragement for the circuit to assist new members and encourage new communities to join.
- iv) The series concept is definitely the most appropriate for encouraging newer and smaller communities to participate. More organized communities could still supplement the series with other individual performances as they see fit and are capable of organizing.

IT IS RECOMMENDED

that the Ontario Arts Council attempt to provide, as it has done on occasion in the past, one highlight performer as part of the entertainment series package. It was clear that all groups felt this was a crucial factor in the selling of seasons passes.



CONTACT WORKSHOPS/SHOWCASING

The Ontario Arts Council has run several "Contact" sessions in the performing arts to give community representatives the opportunity and encouragement to set up performing arts via the "Entertainment Series".

The annual organizing sessions of Contact, as well as the regional conferences held in 1979, have been applauded from many sources in our work. They are considered extremely useful for groups wishing to organize and carry on performing arts programming in the smaller communities.

IT IS RECOMMENDED

that the "Contact" sessions for the performing arts continue as useful and successful developmental tools for Northern communities.

The regional conferences specifically are extremely useful to the residents of Northern Ontario. Not all Northern residents can afford the expense of time and money to attend the annual "Contact" sessions. Furthermore, the regional conferences facilitate the sharing of knowledge and expertise, and encourages the concept of cooperative bookings.

IT IS RECOMMENDED

that while "Contact" continues to showcase Canadian talent, regional conferences featuring practical workshops continue to be held in Northwestern and Northeastern Ontario.

To deter the prohibitive costs of annual Contact sessions and regional workshops, it is suggested that these two programmes be offered on an alternate-year basis.

It was mentioned from one source that consideration was being given to the division of the English and the French portions of the "Contact" concept.

IT IS RECOMMENDED

that the Francophone portion of the "Contact" format be continued as an essential part of the programme. It was felt that the encouragement of the French fact at the "Contact" sessions was important to both cultural groups.

IT IS RECOMMENDED

that the "Contact" showcasing be organized to highlight talent representing groups from across the entire province.

* * * * *

The apparent success of the above sessions at giving individuals from the Northern communities not only a glimpse at the programmes of touring performers available, but giving them the tools necessary to arrange the performing concert series in their communities, lead us to consider expanding the concept.

IT IS RECOMMENDED

that consideration be given to the creation of a parallel "Contact" programme to inform communities about the available programmes of exhibits of historical or visual arts interest from the provincial cultural agencies.

ARTS AND CRAFTS

The arts and crafts' group we met were among the groups that exhibited the highest degree of frustration with the basic common problems of lack of information and existence of serious communication gaps. The groups ranged from well organized clubs with suitable facilities to loose groupings of individual craftspeople who lacked a defined direction and any physical space for group use. Several of the government programmes affected their activities and development directly and feelings about certain programmes are reflected in the following recommendations.

The craft groups felt particularly remote from their provincial umbrella organization, the Ontario Crafts Council. The regional coordinators for the Ontario Crafts Council did not have any clear mandate to guide their activities. Understandably, since the individuals in these positions did not know about their loss of effectiveness, it was more than just unfortunate.

IT IS RECOMMENDED

that the Ontario Crafts Council work to define the role of regional coordinator in an attempt to make the flow of information and services between the Council and the regional members more effective.

For several years the Art Gallery of Ontario has used craftsmen as part of the Extension Services "Artists with their Work" programme. Recently, this practice was ended when craftsmen were dropped from the catalogue. This move denied many communities access to a programme that not only was relatively simple to use from the communities' point of

view, but also provided what all groups felt was an important service. No replacement programme was introduced to balance the loss of this very popular aspect of the "Artists with their Work" programme.

IT IS RECOMMENDED

that the Ontario Crafts Council be given the opportunity to develop a programme to replace the Craft aspect of the Artists with their Work programme and that the Art Gallery of Ontario be brought to task about the apparently arbitrary discontinuation of this well received and effective aspect of their Extension Services.

One of the other most repeated concerns centered on the uncoordinated way regional and local workshops were sponsored. The problem was that many felt there was an untapped source of regional craftspeople with talents and experience equal to the resource people brought in from the south. This concern was not based on a regional chauvinism, but rather upon a distaste for the waste of government resources and a sincere desire to find out more about the craftspeople within their own region.

IT IS RECOMMENDED

that in the Ontario Arts Council's sponsoring of local workshops, every attempt is made to use regional artists/craftspeople as resources, rather than using the more readily available craftspeople who live close to the funding source.

Many groups brought up the sporadic nature of the funding available for workshops, travel to seminars and special projects; three areas the groups felt they sought funds for most often. Many were very conscious of the funding game, that is, finding out what was popular with the government this month, and apply for funds for that type of project, get the grant then adapt it to fit the community's needs. Regrets were voiced that more flexibility did not exist in government programmes to allow the groups to search within for the types of projects they would feel best suited to the development of their own group, and then make

the request for part of the support to carry out the project.

IT IS RECOMMENDED

that the sporadic, single event type of support now available be phased out in favour of programme funding that is based upon a year long plan submitted by the groups that gives them the flexibility to incorporate a number of types of events. The support should be flexible to serve local needs as perceived and then justified to the government by the applicant groups.

Implicit in the above is not only a willingness from the government's point of view to accept a broad range of projects, but also a responsibility on the organization's point of view to make a commitment to longer range planning and responsible programming.

Another concern of the Arts and Crafts' group was the duplication in sources of services for their communities. For instance, the regional community colleges have developed extension community programming and have moved into areas where craft groups have held their own courses for years. The feeling was not that the colleges should work in the smaller communities, in fact the opposite was felt, but rather that this should be done in coordination with groups carrying out similar programmes to maximize the impact and avoid duplication of services.

IT IS RECOMMENDED

that Colleges/Universities introducing extension courses into communities be requested to cooperate with existing cultural groups where relevant to avoid duplication of effort.

All of the groups contacted complained loudly about one aspect of the Wintario programme. We have introduced the problem at this point, although the problem affected Museums/Theatre/Music groups equally. For the Arts and Crafts groups Wintario was often their sole contact in government and thus perhaps they were affected most. Wintario provides

funding to assist with travel costs for representatives of non-profit groups to attend seminars/workshops. The concept is excellent but unfortunately the process is incredibly slow. Waits of up to eight months were experienced and the norm appears to be around six months. This appears to be extremely slow especially when the figures involved are usually less than \$200.

IT IS RECOMMENDED

that when WINTARIO travel assistance is reintroduced that every effort be made to make it a much more responsive programme. While a reasonable turnover time was expected by all concerned the current waiting period is excessive.

WRITERS

The subject of the plight of writers living and writing in Northern Ontario was an area of cultural concern that we feel requires study and solutions that are well beyond the depth and breadth of this brief. While we talked to several writers and corresponded with several others, we only came to realize that a more detailed look at the long range and overall value of the work produced in the north must be undertaken. Based upon our discussions, several recommendations have been included below as a preliminary to addressing the special needs of this group.

IT IS RECOMMENDED

that the existing grants available from the Ontario Arts Council to publishing houses be altered to make a portion of such funds available on a regional basis much along the lines of the Ontario Arts Council's grants to Individual Visual Artists' programme.

The current system of allowing publishing houses to make decisions based upon the overall standards of work is realistic and quite logical. However, this would seem to deny the existence of a need to develop regional literature, not simply for its current market potential, but for its importance relative to the cultural heritage of a given area. There are compelling arguments to be made for the importance of encouraging the production of local works, especially those works researching and developing local histories. There still exists a generation of citizens in the north who experienced and participated in the initial development of many of the northern communities. If northern writers and historians do not get encouragement soon to capture the spirit, if not the actual stories of the era, it will be lost forever to future generations.

MUSIC

One of the most often repeated sentiments echoed by community residents was a concern about exposure of their children to cultural opportunities. One of the most frequent concerns related to the lack of exposure and education in music. The larger communities were well served with music instructors, but the same was not true in the smaller more remote communities (less than 10,000). In isolated cases, there were strong programmes of music education and advantages such as school bands; however, in most cases there were no opportunities or merely token programmes (one music class per week).

The problems were expressed as follows:

- i) Many communities did not have the benefit of music instructors. The costs of transportation necessary to bring the teachers in on a regular basis, made the cost of lessons totally unrealistic. Further, music teachers in the larger centres saw no benefits in going outside of their own communities where the demand for private teachers was sufficiently great.
- ii) Schools tended to treat music as a luxury in the educational system. With government cutbacks in education, the music programmes were jeopardized. In terms of extra-mural activities, opportunities of cultural programmes (ie. art classes, bands, etc.) were laughable compared with sport programmes. It was expressed repeatedly that it seemed so easy to get the money necessary to travel school sports' teams to competitions, etc., when provision of assistance to send students to music/drama festivals was impossible.

A great deal of frustration was evident among the citizens concerned with the questions of music instruction. On the one hand, they felt such instruction was essential if children are to grow up with interest or sensitivity to culture. They felt that to allow the current neglect

in the system to continue would be to rob children of opportunities readily available in most of Ontario simply because their parents choose to live in a certain part of the province.

On the other hand, they realized the sizes of their communities and the general attitudes of the population weighed heavily against the likelihood of succeeding in the goal of providing equal education opportunities across the province. They also realized the difficulty in trying to find simple, efficient solutions to the problems and thus, concrete and reasonable recommendations were difficult for us to solicit.

IT IS RECOMMENDED

however, that the Ministry of Culture and Recreation and the Ministry of Education combine forces to co-operate, study and solve the problem of music education in the smaller communities of Northern Ontario. The priority of this concern cannot be overstated. Time and time again the call was heard to 'give the children a chance' to build the understanding and appreciation of music (dance, drama) at an early age to offer children a fair opportunity to make this important aspect of life part of their own.

While no concrete recommended format has been forthcoming from our work, a couple of examples of successful initiatives have been pointed out and are recommended for the agencies to research and consider when tackling this problem:

1. Atikokan: In this 'dying' town of 4,000 during the past several years an extremely active school band has been organized and has become part of the credit system in the school;
2. Thunder Bay Symphony Orchestra has been working in conjunction with community school boards and has been offering night school music programmes in several communities including Terrace Bay and Schreiber. This initiative, which included the Ministry of Northern Affairs, the school boards and 'regional' symphony, should prove a valuable example for small communities within reasonable commuting distance of larger centres.

Even the documentation of the details of these institutions would

be a useful tool to encourage development in other locations. Other suggestions that were put forward:

- i) A motivation funding programme giving school boards extra or matched dollars, to encourage development in cultural spheres.
- ii) Assistance to provide regular transportation costs of travelling music teachers to help bring instruction costs to provincial average levels while motivating teachers to strike out from the larger centres.
- iii) An 'Artist in the School's Programme' for musicians to stimulate awareness and interest in music among students and faculty.
- iv) It is suggested that the two essential ingredients in this effort be development and flexibility to allow communities to take advantage of talented individuals who may reside in the communities on a short term basis, or to give particularly active citizens the ability to work to cover new ground in an attempt to develop cultural opportunity for their fellow citizens.
- v) It is suggested that music instructors in the smaller communities be given encouragement to upgrade themselves as a method of maintaining the highest quality of music education possible where it exists.

THEATRE

Concern was expressed by many of our contacts about the future of community theatre across Northern Ontario. With a few notable exceptions, community theatre was seen to be following the general provincial trend of decline. The important difference in Northern Ontario was that the trend was not being matched by an increase in the availability of professional theatre, as appears to be the case in other parts of Ontario. It was felt that more encouragement and support for community theatre groups was essential to the continued survival of this important aspect of community based cultural opportunity. The following recommendations are based upon suggested ways of encouraging community theatre.

IT IS RECOMMENDED

that Theatre Ontario look closely at its commitment to serve the needs of amateur as well as professional theatre, and be particularly sensitive to the needs of amateur theatre where professional theatre is not available and unlikely to be available.

This would include:

- The expansion of the "talent bank" list to include experienced amateurs who could be used on a regional basis to work with community theatre development. This move would not only save money but provide excellent and 'relevant' direction to community groups.
- Continue and encourage the competitive festival concept as an essential motivation for community theatre growth.
- Provide support or assist in lobbying for agency support to assist with travelling expenses to bring theatre groups together for festival situations.

IT IS RECOMMENDED

that the Ontario Arts Council do its utmost to encourage the touring of theatre companies to the smaller more remote communities in much the same way it is encouraging the touring of other performing arts groups.

The special problems in such tours are recognized but at the same time the fact that these tours would constitute the community's only exposure to live drama, makes it that much more important. There is little doubt in our minds that given special Ontario Arts Council's encouragement, there would be little difficulty in increasing the opportunities for live drama.

The Ontario Arts Council is strongly urged to establish some form of production support to amateur groups in those areas of the province not regularly served by professional theatre. This flexibility is essential if the Ontario Arts Council is interested in maximizing the cultural opportunities across the province.

One of the greatest problems faced by community theatre groups is the availability of facilities in the smaller communities.

IT IS RECOMMENDED

that the Ontario Arts Council investigate the potential for use of community cinemas as spaces for the performing arts. At the present time, many communities have cinemas which are used only several days a week. In return for use of the facility for the other days of the week, the government could offer limited capital dollars for groups to adapt the space to accommodate live theatre. This is done and working in other parts of Canada, and the major stumbling blocks to its use in Ontario seem to be the need to get the Corporate policy agreement from the cinema head offices, and to get provincial agreement to spend dollars in a private building where there exists great potential of non-profit benefits to the community.

EXTENSION PROGRAMMING

The following section deals with general recommendations relating to common concerns about the extension programmes of the major provincial cultural institutions. Specific detailed comments and recommendations on the specific institutions follow.

The continuation and expansion of provincial extension programmes and the resultant access to the collections that make up the cultural heritage of our province, are crucial to the cultural development of Northern Ontario. In the past five years the province has seen a substantial growth in the extension programming from the major cultural institutions. This has been noted and is appreciated by the related cultural groups and the general public we have talked to from across the north.

While there is a sense of some appreciation however, several serious concerns were identified from the comments of the users of the various extension departments and can be summarized in the following recommendations.

IT IS RECOMMENDED

that the provincial cultural institutions be required to give their extension departments a significantly higher priority within the institutions. This should include not only the maintenance of current levels of service but the expansion of these services in recognition of the institution's mandate to serve the entire province.

Consider the following figures from one of those institutions, the Royal Ontario Museum.

- The Royal Ontario Museum's annual budget (1979) is close to \$10,000,000.
- The Royal Ontario Museum Extension Services' budget is approximately \$475,000. (this figure is an approximation, the annual report does not include the breakdown)
- Close to one half of the Extension Services' budget \$225,000. comes from a Federal Source, the National Museums of Canada, Corefunding Assistance Programme.
- The Royal Ontario Museum's contribution to Extension Services is approximately \$250,000.
- This means that less than 2.5% of the Royal Ontario Museum's annual operating budget goes to the services provided outside of the City of Toronto.
- Further, the City of Toronto does not provide any operating support towards the Royal Ontario Museum, despite the level of service provided in that city, and despite the obvious economic benefits the city enjoys because of the Royal Ontario Museum's presence.

How can the Ontario government, which is demanding an increasingly higher level of local commitment to cultural institutions across the province, let this continue? It is ridiculous that Extension Services receives such a low priority in the Royal Ontario Museum.

The other institutions are not significantly better.

* * * * *

As outlined in the introduction to the brief, a basic problem of agencies dealing in the North, is that it is done on a reaction basis.

IT IS RECOMMENDED

that in dealings with the smaller communities of Northern Ontario that the Extension programmes of the provincial institutions adopt a developmental rather than a reaction philosophy. This is considered an essential prerequisite to any real attempt to serve the whole of the province.

It is our strong belief that with such a developmental mandate and a positive approach, that the collective imaginations of the extension representatives and community residents, could overcome the seemingly overwhelming problems of distance, artifact/work of art security and costs.

* * * * *

IT IS RECOMMENDED

that the extension departments become more sensitized to the special needs of the communities of Northern Ontario and to their own incredible opportunities for impact upon these communities.

This may appear to be a simplistic and vague statement but consider the following examples:

- 1) The Royal Ontario Museum in its current fundraising campaign to which the people of Ontario are being asked to contribute, heralds itself as one of the great collecting institutions in Canada, if not North America. We, the people of Ontario, are asked to contribute to help insure the preservation of the vast riches that are found in the institution. Yet at the same time, the extension department of this artifact rich institution is producing a large percentage of two dimensional, replica and non-artifact exhibitions. (photographs, non-historical; paintings; fiberglass models) It is inconceivable that given a true interest, an aggressive developmental attitude, and more priority within the Museum's hierarchy, that the problems of artifact security and transportation could not be overcome. (It might be pointed out that the people making these recommendations are no strangers to the sensitive business of handling fragile artifacts.)
- 2) The first "Group of Seven" exhibition to tour Northern Ontario did so in the last eighteen months. It is ironic that the people of this part of the province, where the Group of Seven painters did so much of their work, had to wait to see the original paintings come north, until the collection was sent on an international tour to Russia, Germany, England, etc. Anyone who would doubt the enormous impact such an exhibition has on this part of the province where access to this important aspect of our cultural heritage has previously been denied, should check the attendance records of the Galleries that participated in this northern tour.

When it comes to serving the very remote communities, the above mentioned sensitivity becomes even more crucial, for the problems of language, distance, transportation and subject relevance becomes more important. It is our firm conviction that from the achievement of this sensitivity, and the adoption of a developmental orientation, will come useful, flexible and important results for the cultural development of

the north.

* * * * *

As mentioned many times in other parts of this work, the problem of information dissemination ranks high in the problems inhibiting the development of greater cultural opportunities in the north. One of the factors that has emerged as a deterrent to the better flow of information, is the seeming lack of close communication and cooperation between the various agencies and institutions offering programmes, and the Field Officers of the Ministry. We do not wish to be in the position of apportioning blame for this unfortunate situation, but the fact that a sizeable number of our contacts commented on this factor, is enough to convince us that cultural opportunities are being lost to the communities.

IT IS RECOMMENDED

that the various agency and extension units and the Field Officers forge more efficient working links to improve the spread of information across the province. Almost without exception, our contacts complained about the lack of easy access to comprehensive information on available arts' programmes.

ONTARIO SCIENCE CENTRE

Reactions to the exhibitions from the Ontario Science Centre have been extremely positive. The attempts of the Centre to promote and install their exhibits in the more remote of northern communities (Moosonee, Pickle Lake) are significant and every encouragement is given to the continuation of this practice.

It must be pointed out that the installation of these exhibits in the more remote sections of the province, was done on the basis of a developmental rather than reaction basis. If the Centre had waited for a specific request from these communities, no such contact would have

ever been made. The fact that the tour happened is a credit to the sense of responsibility to the entire province of the Ontario Science Centre Extension Department.

IT IS STRONGLY RECOMMENDED

that the Extension Department of the Science Centre be given a higher priority within the institution to insure the continuation of the production of extension exhibitions. The impact of these exhibitions upon the northern communities and upon the visibility and provincial profile of the Science Centre cannot be underestimated. It is hoped that the levels of activity the Centre has recently maintained in the north can be continued.

ART GALLERY OF ONTARIO

It was generally felt that the Art Gallery of Ontario had initiated as part of its Extension Services, some important projects which assisted receiving institutions considerably, and which are worthy of note and duplication by other extension agencies.

Catalogue of Services

This document was appreciated by all as a helpful tool for the coordination of information from the faucets of the extension department. The details relating to the exhibits, such as crate sizes and weights, are extremely helpful in preparing for the exhibition's arrival. The one concern expressed was that by the time the Catalogue is updated many of the new exhibits are already completely booked.

Projectbooks

The "Projectbooks" are recognized as an important tool in the smaller and medium sized galleries receiving Art Gallery of Ontario exhibitions. The use of the projectbooks has proven to assist in the

interpretation of exhibits enormously and was felt by all groups exposed to their use to be an essential aspect of the exhibition programme. It is suggested that should costs be an inhibiting factor in the continued production of the Projectbooks, cutting back to the basic research information relevant to the exhibitions could be done without seriously affecting the Projectbooks' usefulness.

IT IS RECOMMENDED

that the Art Gallery of Ontario continue the production of "Projectbooks" as an essential part of the exhibition programme.

IT IS RECOMMENDED

that the Art Gallery of Ontario consider expanding the Projectbook concept on a limited scale to relate to the smaller exhibits, specifically the "Contact" exhibits where their use is even more necessary to the success of the exhibits.

IT IS RECOMMENDED

that the Art Gallery of Ontario Extension Department offer its Catalogue of Services, Projectbooks and any printed material accompanying exhibits in French as well as in English in order to serve the considerable franco-ontarien population of Northern Ontario.

Concerns were expressed about the extension programmes in the following areas:

1) Size of Exhibits

It is recognized that certain exhibits are produced by the Extension Services for the range of larger and medium sized Ontario galleries. It was felt, however, that such exhibits could constructively be available for travel in a reduced format to assist smaller gallery spaces and maximize the potential tour of the exhibits. This practice seems to be carried out at the present time in a haphazard manner dependent upon the scholastic integrity of the exhibitions but rather upon the scheduling demands of Extension Services.

IT IS RECOMMENDED

that wherever feasible exhibitions produced by the Extension Services be considered for travel in a reduced format and that they be advertised in the Catalogue of Services as such.

2) Contact Programme

Groups exposed to the concept of the Contact exhibit programme felt that it was worthwhile and that it involved a serious attempt to service the communities where proper facilities do not exist. However, serious concerns were voiced about the ability of the programme to fulfill its objectives. The Contact programme appears to be run, along with the rest of the exhibit programmes, on a reaction basis, answering demands as they surface. While this is satisfactory for most large and medium sized communities where professional and semi-professional art administrators (curators, teachers) are responsible for cultural development, this is totally inappropriate for the remote, smaller communities of the North.

In these communities, the problems of information, communication and the inability to understand government processes are compounded, making demands from the smaller communities very unlikely. If any serious attempt is going to be made to reach this sector of the province, a developmental attitude and approach is essential. The communities must be visited and information about the potential of the Contact programme brought to the attention of the relevant community leaders, be that a recreation director, a band leader or a community artist/craftsperson. The Contact programme will not be requested or used by the more remote communities unless this more direct approach is used.

At the present time, according to our survey, the following is true:

- very few people in the North are aware of the existence of the Contact programme.
- the barriers of distance and communication weight very heavily against the possibility of a community discovering, understanding, and going through the red tape necessary to acquire the Contact exhibits.
- there has been little or no active development/stimulation work done to overcome the above, and to encourage use of Contact in the areas where it is needed most.

IT IS RECOMMENDED

that the Art Gallery of Ontario adopt a developmental policy when it comes to dealing with the smaller and more remote communities of the province, to actively encourage use of the relevant Art Gallery of Ontario programmes.

3) Artists with their Work

For several important reasons this programme is particularly attractive to the medium sized communities of Northern Ontario. First, it is simple to arrange: a letter or even a 'phone call will suffice to organize a visit of an exhibition and the relevant artist who will give community workshops.

3) Artists with their Work (cont'd.)

Secondly, the costs are minimal and there is some flexibility for the costs to be absorbed in several ways, (ie. meals, accommodation).

Thirdly, the exhibit size is flexible according to the space requirements of the exhibiting gallery.

Finally, the exhibition includes the tremendous benefits of a built in hands-on workshop accompanying the exhibit.

The Art Gallery of Ontario is to be congratulated for making this type of exhibit available. However, there exists some serious problems. It must first be asked why the one programme, which is the most suitable and appropriate for the medium sized communities of Ontario, is also the programme used to give Ontario's most contemporary artists exposure?

Both of the above goals are unquestionably worthy. The first goal, of promoting an exhibition programme that will include workshops to expose the people of Ontario to professional artists and their work through an easy access programme, is without question useful to the cultural development of the province.

The second goal, that of providing a vehicle to give exposure to contemporary Ontario artists and to reflect the new directions of Canadian art, is also extremely useful.

What we have found is, that in terms of the northern communities, these two rather distinct goals are combined less than successfully in the "Artists with their Work" programme.

A number of communities which used the programme found the artists unable to relate to the smaller communities and questionable in their ability to teach. Many felt that, while exposure to contemporary trends was important to the upgrading of regional standards, the artists in the programme were so remote from the regional needs, as to render them ineffectual.

The total response from several sources was that the programme, rather than providing encouragement and directions to regional artists, was discouraging future use of the programme itself.

Further, grave concern was expressed over the recent decision to drop craftsmen from the programme without the establishment of a parallel programme through another source such as the Ontario Craft Council. While users were sensitive to the need to reorient the Artists with their Work programme, they felt this was particularly insensitive to the needs of the

3) Artists with their Work (cont'd.)

province, even as those needs were expressed through the considerable demand for the craftspeople in the programme.

The harshest criticism was levelled at the Artists with their Work catalogue. All users and potential users who had been exposed to the catalogue felt it was irrelevant. The catalogue provides no real information about the participating artist's work, the potential nature of the exhibit or the ability of the artist to work in a teaching situation. Rather, the catalogue highlights photographs of the artists, with at best one work, and includes general vague statements of artistic philosophy. While this is admittedly interesting, to a community that is not in personal or close contact with the programme coordinator, it is a deterrent rather than a stimulus to use the programme.

IT IS RECOMMENDED

that a greater sensitivity to the important potential within the "Artists with their Work" programme for development of artists in remote areas be realized, and that, at least, a portion of the artists be selected for the programme based upon their ability to provide this very important positive developmental force. If the Artists with their Work programme has as its only priority the exposure of contemporary artists, consideration must be given to the establishment of a parallel programme concerned with the important educational potential of the exhibit/workshop format. It would be a great shame in our opinion if this programme, so well conceived for easy access by the more remote communities, continues to serve not to bridge the gap, but rather to alienate northern artists.

IT IS RECOMMENDED

that a much larger percentage of the artists in the Artists with their Work programme be bilingual to serve the important and considerable franco-ontarian population of Northern Ontario.

IT IS RECOMMENDED

that the catalogue for the Artists with their Work programme be reoriented to include more useful information such as:

- nature of the work, range of media
- potential size of the exhibit
- size and number of crates for the show
- specifics of materials for the exhibition workshop
- willingness of the artist to travel across Ontario
- possible languages of instruction

- reactions to previous workshops, references, teaching experience
- brief description of preferred type of workshop or general attitude of what the artist hopes to accomplish through the workshop.

ROYAL ONTARIO MUSEUM

Extension Services

Users of the Royal Ontario Museum's Extension Services had general praise for the improved quality of the exhibitions currently coming out of the department. Several initiatives of the Department, such as the planning and production of exhibitions that can be displayed in several variations, dependent upon the size of the receiving gallery space, are heralded as attempts to be sensitive to the complete range of communities with which the Royal Ontario Museum should be dealing. However, there were several considerations which came up repeatedly in the survey.

As mentioned elsewhere, the Royal Ontario Museum prides itself upon the enormous artifact collections which it has collected over the years. We are constantly being reminded that it is the foremost museological institution in Canada if not in North America. Despite this, the Extension Department of the Royal Ontario Museum seems to have a struggle to get the Curatorial departments to consider artifacts for travel to even the "safe" centres around the province. No one with any sensitivity to the needs to preserve the Royal Ontario Museum's rich collections for the future wishes to see harm come to the collections through travel. But time and time again the Northerners we approached have demanded, pleaded and implored that more of these collections be made available for the rest of the population of the province who will seldom if ever be within range of the Toronto museum.

IT IS RECOMMENDED

that the Royal Ontario Museum make a concerted, as opposed to token effort to allow the peoples of all parts of the province an opportunity to enjoy public access to the collections of this great institution.

It is perhaps reflective of the extremely hesitant attitude of the museum to share its collections, that one of the Extension Department's most popular exhibits is a huge plastic replica of a dinosaur. Another within the Royal Ontario Museum's collections, extremely unlikely to ever go on display because of its limited relevance to Toronto audiences, is the gun of William MacGillivray, an artifact that would be vital to the Ministry of Culture and Recreation project in Thunder Bay, "Old Fort William". One wonders why the Curators of a fellow ministry supported project cannot be trusted to protect such an artifact, and one also wonders if the Royal Ontario Museum curators would ever be satisfied with a totally plastic dinosaur within their own dinosaur hall??

To emphasize once again the point made in the General Extension Introduction and the recommendations made therein, the following recommendation is made specifically of the Royal Ontario Museum Extension Services.

IT IS RECOMMENDED

that the Extension Services, with a commitment of priority from the Royal Ontario Museum work to develop exhibitions or programmes that will specifically take into account the realities and needs of the remote northern communities. Whereas the Royal Ontario Museum is at the present time working on a response basis, it is evident that this will not suffice. Developmental work must be done. It cannot be over-emphasized that servicing the northern communities may be difficult and may necessarily need be done on a developmental rather than response basis, but that the potential impact upon these communities would have important social and economic ramifications.

Dissemination of Information

The Royal Ontario Museum Extension Services is applauded for the recent production of its Catalogue of Services. This effort to co-ordinate the information coming from the Extension Services is appreciated by the users of those services. It is hoped that this will be an on-going part of the programme and that exhibition information will always contain the vital information of numbers of crates, size of crates, weight, etc.

One problem area relating to information arose from most users. This was the supply of information dealing with the contents of the exhibit. It should be remembered by the Royal Ontario Museum that specialized information is extremely difficult to acquire in many northern communities. The interlibrary loan system requires up to three weeks to secure a special information loan. Though the users recognize that some of the preparatory work of research for upcoming exhibits is their responsibility, it is a great inefficiency to have ten exhibiting centres doing individual research relating to one exhibit, when in the preparation of that exhibit in the Royal Ontario Museum, most of the necessary information is used.

IT IS RECOMMENDED

that the Royal Ontario Museum try to improve the background information supplied with travelling exhibitions, as an essential part of the exhibition programme. This information is not now to be found in the exhibition catalogues. (The recommended format is a simplified version of the Art Gallery of Ontario 'Projectbook'.)

IT IS RECOMMENDED

that the Royal Ontario Museum Extension Department prepare exhibit information panels, printed information accompanying exhibits and its Catalogue of Services in French as well as in English to serve the considerable franco-ontarien population of Northern Ontario.

Coordination of Services

Many users of the Royal Ontario Museum Extension Services felt that while the exhibitions were notably improving, considerable upgrading of the impact of the exhibits could be achieved through the coordination of services surrounding the exhibitions. This could include, as pointed out above, the provision of some form of limited "projectbooks", the supply of information on available films, speakers and 'edukit' materials.

This last item has been the source of some negative reaction among museum educators in the north, when it was realized that in Toronto the Royal Ontario Museum volunteers go out into the schools with artifacts. These artifacts are used by the volunteers to encourage visits to the Royal Ontario Museum and are apparently even passed around among the children. To include such touchable, albeit less than outstanding artifacts, as supplementary educational materials with the Royal Ontario Museum travelling exhibitions would have considerable impact upon the exhibiting centre's ability to interpret the exhibitions.

It is realized that the Extension Services Department is moving in the direction of offering more complex exhibition packages and the above is offered as encouragement for the rapid development of these efforts.

IT IS RECOMMENDED

that the Extension Services Department in the preparation of travelling exhibits try to be as comprehensive as possible in their approach, remembering the isolation and lack of resources many of the exhibiting centres suffer.

Speakers' Bureau

The "Speakers' Bureau" of the Extension Services was felt to be an excellent service. However, here it was found that only the professional institutions were really familiar with the existence of the service.

This seems very unfortunate when one considers that while some of the tiny communities of the remote parts of the province cannot under current conditions receive artifacts, the impact of a speaker on a topic relevant to their area might have an enormous impact.

It has also been noted in our work that some of the speakers seemed strangely inflexible to the realities of the North. For example, speakers have been known to be unwilling to give two lectures during the space of their visit. This seems to be particularly insensitive to the space limitations, staggered working hours and relative lack of such services that are important factors in the smaller communities.

EXTENSION IDEAS

It is a recognized fact that many, rather most, of the communities in Northern Ontario do not and will not in the near future have the facilities necessary to enable them to enjoy the cultural treasures of the provinces major cultural institutions. It is also true that only a very small percentage of these people living in these communities will ever have the opportunity of visiting the Toronto institutions.

This being the case, it is necessary to develop new and imaginative methods of enabling the citizens of the more remote communities to come into contact with the collections that form an important aspect of their cultural heritage.

One of our respondents came up with an idea that, while perhaps not entirely original, seemed to us worthy of serious consideration.

IT IS RECOMMENDED

that the Ontario Government consider the production of an "Art Mobile". This portable art gallery/lecture space/classroom would be contained in the environmentally controlled and secure back of a semi-trailer.

The ideas may seem a touch naive, but consider the advantages:

- i) There is sufficient room in such a trailer and it would insure the conditions demanded by the lending institutions which could be met at any time, any where a reasonable road leads.
- ii) The space would make an excellent interpretation/education centre, as well as a reasonable display space. A school or community group could enjoy not only the works in the show, but also the essential benefits of a slide/lecture interpreting and putting the art into perspective for a better understanding of its importance. (similar in many ways to the driver interpreter with the Royal Ontario Museum museumobile)

- iii) The most common reason for not allowing important works of art to travel to the smaller more remote communities is the lack of environmentally controlled and secure exhibition space. This project would allow excellent exhibitions to be brought into numerous communities not served by any type of gallery/museum space.

The success of the project would depend in our opinion on several factors. The staffing of the vehicle with a sensitive enthusiastic driver/interpreter; the lending of significant works from the collections of the appropriate institution, and their enthusiasm for the project.

MINISTRY OF CULTURE AND RECREATION

Museum Advisory Service

The northern museum community expressed considerable support for the Heritage Resources Branch which has posted two Museum Advisors in the north. Most groups felt well served by the presence of these advisors. Some concern was voiced about the recent drop in the level of service from the advisors' office and expressed hope that the situation would be rectified.

IT IS RECOMMENDED

that the Ministry of Culture and Recreation's initiative of keeping museums' advisors in the region be maintained.

ARCHAEOLOGICAL EXCAVATIONS IN NORTHERN ONTARIO

IT IS RECOMMENDED

that archaeologists, both those working for the Ministry of Culture and Recreation and the Royal Ontario Museum, have as part of their mandate a responsibility to work in cooperation with regional museums. This cooperation should include communication with the Museum and where at all possible, the placement of a portion of the material from the dig in the regional museum where the importance of the archaeological material can be effectively communicated to area residents. Where a museum does not exist attempts should be made to communicate with regional citizens the archaeological history of their area through mini travelling exhibits, public lectures, etc. As museums develop within such areas and where minimum security conditions can be met, it is strongly recommended they be encouraged to have access to a portion of materials collected in their part of the province.

It is noted that several of the regional archaeologists have established effective communication links with regional museums and this personal effort is highly commendable. A trend seems to exist whereby some of the materials retrieved from regional digs have been relocated in the relevant regional museums and this is also highly endorsed. However, there does exist a general inconsistency in these matters across the province and a policy officially encouraging the above is highly recommended.

CREATIVE ARTISTS IN THE SCHOOLS

The Creative Artists in the Schools' programme was well received where it was used in Northern Ontario. The programme brings, for a one month period, an artist in residence into a community school. The Local/Regional School Board pays a fee of 25% of the total costs of the project, the Ontario Arts Council paying the remainder.

Recently a pilot project involving the Artists in the Schools' programme was undertaken in several Northwestern Ontario communities (Dryden, Red Rock, Geraldton) which expanded the concept to allow and encourage complete community use of the artist, with adult workshops as well as classroom teaching.

IT IS RECOMMENDED

that this new expanded format of the Creative Artists in the Schools' programme be adopted and that the project be given full programme status.

There are several important advantages to this new format in the smaller more remote communities.

Such communities seldom, if ever, have the opportunity to use the resource of a professional artist in the community. As the schools suffer more from economic restraint, it becomes increasingly difficult to encourage Boards to pay the 25% cost of the project. By using the artist as a community resource, the cost of the residency can be shared through workshop fees, etc. This should put the schools in a position where the community is encouraging it to undertake such special community oriented projects and benefit all parties concerned. Hopefully the

increased visibility of the programme, gained by bringing it out of the schools, will help generate sufficient interest to ensure its continuation in the future. Finally, the mutual use of this scarce resource while it is in the community will maximize the positive impact of the programme upon the whole of the community rather than just one aspect of the community through the schools.

IT IS FURTHER RECOMMENDED

that the broadened concept of the Creative Artists in the Schools' programme be used as a developmental tool in the more remote communities of the north.

Once again, this is an example of a programme that is likely to have a greater effect upon the community, the smaller the community's population. It is also, as mentioned previously, highly unlikely that the populations of these communities will discover this excellent programme themselves, without the positive developmental encouragement of someone familiar with the programme and how to secure it.

FESTIVAL ONTARIO

Users of the Festival Programme were enthusiastic in their support of the concept and the administration of this programme. The programme, by focusing cultural agencies' efforts on a given community, maximized the impact of the event considerably. Many events were coordinated and brought to the community which otherwise could not have been available. Perhaps the biggest advantage of Festival Ontario and one which reflects just how difficult it is for someone outside the government to find out about the range of available services, is that, Festival Ontario coordinates the organization of contacts between the diverse extension programmes and makes the community aware of the range of available programmes. The one general concern expressed about the Festival programme that leads to the recommendation below, is that, little focus is made upon the encouragement of indigenously developed projects to balance the parachuted provincial programmes. This makes it much easier for the community to bring an exhibition into the community than it is for them to develop and sponsor a similar local event despite the fact that the latter may have a more significantly longterm effect.

IT IS THUS RECOMMENDED

that every attempt be made to develop as part of the Festival concept a more distinct link to the Ontario Art Council funding sources to not only allow but encourage regional centres sponsoring Festivals to develop indigenous projects as part of their Festival. It is strongly suggested that there is greater potential for longterm, legacy effect from the Festival if a strong balance of locally and regionally developed events are matched with provincial agency events.

WINTARIO - CAPITAL PROGRAMMES

The Wintario Capital Assistance Programme has, during its brief history, helped many cultural groups in Northern Ontario create facilities essential to their existence. The matching private dollar requirement of the programme and its 2/1 support ratio in the north have been extremely helpful in forcing cultural groups to go out to their community and to keep in tune with the needs of the community.

Most groups could understand the current 'on-ice' situation with Wintario and the government's concerns about the ongoing support levels such capital development entails. However, great concern was voiced that perhaps the consequences of the freeze are being born unfairly across the province. Many northerners felt that just now as cultural opportunities were starting to open up in the more isolated parts of the province, the funding has been cut.

IT IS RECOMMENDED

that when the Capital Assistance Programme of Wintario comes back on stream the following be taken into consideration:

- i) that a cultural policy development plan be undertaken across the province, to actively encourage development in those areas where little cultural opportunity exists. Previous programmes which, once again, worked primarily on a reaction basis, and lead to enormous developments in the more organized portions of the province (ie. "Gallery Corridor" Windsor-Toronto) and had no effects upon the areas most seriously neglected;
- ii) that the previous 2/1 funding formula for the north was helpful and effective, and that similar terms be introduced in the new programme, and

- iii) that if a full range capital programme cannot be reinstituted, consideration be given to a culturally specific programme that is based upon the above suggested cultural policy development plan.

MINISTRY OF NORTHERN AFFAIRS

The recent announcement by the Ministry of Northern Affairs, that it was turning \$100,000 of its funds over to the Ontario Arts Council to be allocated to cultural projects in the north, was welcomed by the cultural community. This move we hope was prompted by a realization of the following factors:

- the enormous potential that exists for social and economic advantages as the result of northern cultural development;
- the tremendous imbalance that exists in the cultural opportunities across the province;
- the significant extra costs that are associated with the provision of cultural opportunities for Northern residents.

We would like to offer the following recommendations to the Ministry of Northern Affairs in an attempt to help the Ministry define those aspects of northern cultural development which are seen by our respondents as priority areas for possible future support.

Transportation

i) Individuals

Most cultural groups are faced with the problems and costs caused by their lack of proximity to the communication centres and markets of the south. If cultural opportunities are to be improved in the north the extra burden of transportation must be minimized. There are many areas where the support of transportation costs relating to the individual would be extremely important.

(a) Participation in Competitions:

It is an unfortunate loss to potential cultural development when northerners are unable, because of high transportation costs, to participate in provincial music festivals, theatre festivals and similar events. In

(a) Participation in Competitions: (cont'd.)

addition northern visual artists, while often willing to fight it out in southern markets, are forced to face the incredible burden of extra transportation costs for crating, shipping and insurance even for the simple matter of entering provincial juried exhibitions. This factor is an important contribution to the feeling of isolation and to the sagging motivation among artists in all disciplines in the north.

(b) Participation in Provincial Organizations:

With no current support available to members of cultural groups to travel to participate in provincial organizations, often the reactions of northerners to programme initiatives and organizational plans are not registered. Conversely, the ability of the northerners to get province-wide support for their initiatives is difficult if not impossible. When, because of transportation costs, northerners become irregular attendees of meetings an important forum for building mutual understandings is lost.

ii) Performances/Exhibitions

There are two major factors working against any increases in cultural services of touring exhibitions and performing arts concerts in the north. They are, of course, reduced populations and high transportation costs caused by vast distances. The priorities for the support of transportation for these cultural events are suggested as follows:

- (a) Transportation of cultural products across Northern Ontario to give exposure to the cultural resources that already exist in the area that they may act to encourage even greater development.
- (b) Transportation of cultural products out of the north to compete, display or work within the broader provincial market.
- (c) Transportation of cultural products of groups/companies/exhibits from other parts of the province/country that are serious attempts to tackle the challenges of serving the most neglected communities of the north with relevant programming.

Development of Regional Resources to Serve Regional Needs

Many of the organizations in the north expressed the feeling that they saw their own medium term goals to include programming to serve the regional needs of their own part of the province. They felt this was

the most natural and logical manner by which to develop the ongoing cultural opportunities in the more remote parts of the north. However, many of these organizations are just now securing their own facilities and stabilizing their new operations. (ie. Timmins Museum/National Exhibition Centre, Magnus Theatre Northwest, Art Gallery of Algoma.)

Special attempts should be made to encourage these regional groups by making assistance available to them to develop programmes which will serve the more remote communities of their own region with relevant and exciting projects. By acting now to encourage such undertakings the Department of Northern Affairs would be helping to build such regional planning into the groups ongoing planning.

* * * * *

Priority should be given to the conception of a regional cultural development plan for the more remote communities. This should not involve elaborate research schemes, which serve to sap dollars away from programming, but rather experimental projects which examine the logistical, technical and social aspects of cultural development.

MAILING LIST

INTEREST AREA	NAME/ADDRESS/PHONE NO. OF CULTURAL GROUP INITIALLY CONTACTED	NAME/ADDRESS/PHONE NO. OF CONTACT PERSON	QUESTIONNAIRE		FOLLOW-UP
			Requested	Returned	
CONCERT PROGRAMMES	Atikokan Entertainment Series Atikokan, Ontario	c/o Betty Scott	x	x	x
	Chapleau Overture Concert Assoc. Chapleau, Ontario	c/o Ms. R. Cecile, Secretary			
	Culture Vultures Elliott Lake, Ont.	c/o Murray Finn 13 Benner Place Elliott Lake, Ont.	x	x	x
	Dryden Entertainment Series Dryden, Ontario	c/o Mr. Humphries	x	x	x
	Kapuskasing Entertain- ment Series Kapuskasing, Ontario	c/o Karla Munnoch 13 Bowman Avenue Kapuskasing, Ont.		x	x
	Lake of the Woods Concert Assoc. Kenora, Ontario	c/o Ted Martin			
ARTS/CRAFTS	Overture Concert Assoc., Box 459 Terrace Bay, Ontario	c/o Betty Hanley	x	x	x
	Atikokan Arts and Crafts Assoc. Atikokan, Ontario	c/o Mary Elder Box 252 Atikokan, Ontario 597-2008	x	x	x
	Mrs. Joan Barnes, Reeve Ignace, Ontario		x	x	x

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			Requested	Returned	
ARTS/CRAFTS (Cont'd.)	Blind River Art Club Blind River, Ontario	c/o Kay Menard	x	x	x
	Centre Culturel 49e Parallele Halleburg, Ontario			x	x
	Chapleau Art Assoc. Chapleau, Ontario	c/o Gilbert Fortin 864-1553	x		
	Cobalt Arts & Crafts Club Cobalt, Ontario	c/o Mrs. R. J. McArthur, President 609 Seton, Box 271 Hailebury, Ontario	x		x
	Conseil des Arts de Hearst C.P. 940 Hearst, Ontario	Mme. Rita Guidon, President 362-7140	x	x	x
	Cuesta Camera Club Red Rock, Ontario	Ms. Chic McCabe Box 511 Red Rock, Ontario 886-2343	x	x	x
	Dryden Ceramics Club Dryden, Ontario	c/o Kathy Gruber Airport Road Dryden, Ontario 937-5941	x		
	The Dryden Handcrafters Dryden, Ontario	c/o Randi Neilson 88 Lakeside Drive Dryden, Ontario 223-6364	x		

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			Requested	Returned	
ARTS/CRAFTS (Cont'd.)	Elliot Lake Arts Club Elliot Lake, Ontario	c/o Linda Finn 13 Benner Place Elliot Lake, Ont. 848-3855	x	x	x
	Fire, Earth & Fibre Thunder Bay, Ontario	c/o Traude Wedding Copenhagen Road Thunder Bay, Ont. 683-6824	x	x	x
	Fort Albany Recreation Committee Fort Albany, Ontario	Mr. E. Metatawabin, Secretary			
	Fort Frances Arts & Crafts Assoc. Fort Frances, Ont.	Annabel Payne 620 1st Street East Fort Frances, Ont.	x	x	x
	Geraldton Fine Arts Club Geraldton, Ontario	c/o Myra Korkola	x	x	x
	Ignace Arts & Handi- crafts Assoc. Ignace, Ontario	c/o Wendy Poschmann Box 1086 Ignace, Ontario	x	x	x
	Iroquois Falls Art Club Iroquois Falls, Ont.	Ms. Hazel Derby 118 Circle Place Iroquois Falls, Ont.			
	Iroquois Falls Pottery Guild Iroquois Falls, Ont.	Ms. Donna Vander Wekken 600 Reynolds St. Iroquois Falls, Ont.			
	Junior Art Club Kapushasing, Ontario	Mrs. Marie Stevenson 5 Corona Kapuskasig, Ont.			

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ARTS/CRAFTS (Cont'd.)	Junior School of the Arts of Northern Ontario Kirkland Lake, Ont.	c/o B. Beaven , Co-Ordinator Northern College of Applied Arts & Technology 140 Government Rd. E. Kirkland Lake, Ont. 567-9291	x	x	
	Kapuskasing Art Club Kapuskasing, Ontario	Mrs. E. Kivi 126 Riverside Kapuskasing, Ont. P5N 1B7			
	Kapuskasing Arts & Crafts Kapuskasing, Ontario	Mr. Frank Donney Box 415 Kapuskasing, Ont.			
	Kenora Artists Assoc. Kenora, Ontario	Mrs. Shirley Quinton R.R.#1, Anderson Rd. Kenora, Ontario P9N 3W7	x	x	x
	Kirkland Lake Arts Club Kirkland Lake, Ont.	c/o Jean Stoughton 567-4639	x		
	Kirkland Lake Craft Guild Kirkland Lake, Ont.	Mrs. Mel Ford 1 Day Street Kirkland Lake, Ont.	x	x	x
	Lakehead Area Craft Assoc. Thunder Bay, Ontario	Florence Tamblin 411 Elliott Street Thunder Bay, Ont.	x	x	

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ARTS/CRAFTS (Cont'd.)	Lakehead Council for the Arts Thunder Bay, Ontario	Mrs. Jean Crittall 350 N. Court St. Thunder Bay, Ont. 345-5835	x		
	Lakehead Visual Arts Club Thunder Bay, Ontario	c/o Gladys Postans, Co-Ordinator 410 Agate Bay Thunder Bay, Ont. 577-1256			
	Moonbeam Public Library C.P. 249 Moonbeam, Ontario P0L 1V0	Mme. Jeanine Voyer, Librarian		x	x
	Native Arts & Crafts Corp. (Ontario) 108 S. Court Street Thunder Bay, Ont. 345-2561	Mr. Brian Gamble, Program Director	x		
	Nickel Centre Art Club Garson, Ontario P0M 1V0	Mrs. Pam McVey 50 Peacock St. Garson, Ontario			
	New Lisheard Art Club New Lisheard, Ont.	c/o Mrs. Freda Smerdon Box 937 New Lisheard, Ont. 647-6627	x	x	x
	Nipigon Art Club Nipigon, Ontario	c/o Anita Lange, Secretary 887-2107 (Bus) 887-3818 (Home)	x		

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			Requested	Returned	
ARTS/CRAFTS (Cont'd.)	Nipigon Handcraft Guild R.R.#1 Nipigon, Ontario	Joan Duke, Secretary 886-2947	x	x	x
	Northern Ontario Crafts Council Schumacher, Ontario	Mrs. Maureen Racicot 88-4th Avenue Schumacher, Ont. 264-7739	x	x	x
	Northern Studio du Nord 22 Stuart Street Kapuskasung, Ont. P5N 1S2	c/o Sheila Ord			
	Northwestern Assoc. for Community Crafts Thunder Bay, Ont.	Marion Strawson, Chair- man Advisory Committee 116 Bentwood Drive Thunder Bay, Ontario 344-1136	x	x	x
	Onaping Falls Art Club Onaping, Ontario	Ms. Mary Nowak P.O. Box 62 Onaping, Ontario	x	x	
	Pioneer Club - Senior Citizen Geraldton, Ontario	c/o Ginger Bell, President 854-0499	x	x	
	Porcupine Art Club Timmons, Ontario	c/o Anne Johnson 267-1206	x	x	x
	Porcupine Hand Weavers & Spinners Timmons, Ontario	c/o Sylvia Martin 267-4889	x	x	x

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			Requested	Returned	
ARTS/CRAFTS (Cont'd.)	Quetico Centre Box 1000 Atikokan, Ontario	c/o Margaret Wainlen Lydia Bartsch			
	Rainy River District Arts Council Fort Frances, Ont.	c/o Darryl Allan 814 Front Street Fort Frances, Ontario 274-7891	x	x	x
	Recreation Director Red Rock, Ontario	Glen Arthur Box 30 Red Rock, Ontario	x	x	
	Sault Ste. Marie & District Arts Council Sault Ste. Marie, Ont.	Mrs. Janet Short P.O. Box 133 Sault Ste. Marie, Ont.	x	x	x
	Schreiber Arts Club Schreiber, Ontario	Colleen Glad Box 53 Schreiber, Ontario 824-2485	x	x	x
	Smooth Rock Falls Recreation Committee Smooth Rock Falls, Ont.	Mr. Pat Cyr, Director Town Hall Smooth Rock Falls, Ont.	x	x	x
	Sudbury Arts Festival Assoc. 1158 Carmen Street Sudbury, Ontario				
	Temiskaming Society Weavers Guild New Lisheard, Ont. POJ 1P0	Mrs. B. Moore, President			

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	Requested	Returned			
ARTS/CRAFTS	Terrace Bay Art Club Terrace Bay, Ontario Timmins Potters Guild Timmins, Ontario	c/o Rita McBride c/o Timmins Commu- nity Centre 3rd Avenue Timmins, Ontario 467-4317	x	x	x
	Thunder Bay Artists Workshop 215 N. Franklin Street Thunder Bay, Ontario	c/o Yvonne Rezek 344 Van Norman St. Thunder Bay, Ont. 622-9577	x		
	Thunder Bay Potters Guild Thunder Bay, Ontario	c/o George Lannon 338 S. Marks Street Thunder Bay, Ontario 623-7295	x	x	x
	Thunder Bay Weavers & Spinners Guild Thunder Bay, Ontario	c/o Cathy MacDonald 148 McComber Cresc. Thunder Bay, Ontario 767-2705	x		
	Mr. Doug White Recreation Director Ignace, Ontario		x	x	x
WRITERS/ EDITORS/ PUBLISHERS	Ms. Elinor Barr Authoress 104 Ray Boulevard Thunder Bay, Ont.		x	x	x
	Lake of the Woods Writers Group P. O. Box 19 Kenora, Ontario	c/o Florence Mead	x	x	x

INTEREST AREA	NAME/ADDRESS/PHONE NO. OF CULTURAL GROUP INITIALLY CONTACTED	NAME/ADDRESS/PHONE NO. OF CONTACT PERSON	QUESTIONNAIRE		FOLLOW-UP
			Requested	Returned	
WRITERS/ EDITORS/ PUBLISHERS (Cont'd.)	Squatchberry Journal Geraldton, Ontario	c/o Edgar Lavoie P. O. Box 205 Geraldton, Ontario	x	x	x
	Uplands Peddlers Press Thunder Bay, Ontario	c/o Jim Stevens R. R. #13 Thunder Bay, Ontario 683-5165	x		
	Writer's Workshop Cobalt, Ontario	c/o Doug Pollard Highway Bookshop Cobalt, Ontario	x	x	x
MUSEUMS/ GALLERIES/ NATIONAL EXHIBITION CENTRES	Agaway Bay Exhibit Centre Ministry of Natural Resources Wawa District P. O. Box 1160 Wawa, Ontario	c/o Mr. L. Morden			
	Atikokan Centennial Museum P. O. Box 1330 Atikokan, Ontario 597-6585	c/o Mrs. Dianne Davey Atikokan, Ontario 597-2323	x	x	x
	Chapleau Centennial Museum P. O. Box 129 Chapleau, Ontario	x			
	Chapleau Museum Chapleau, Ontario	c/o Darlene Collings P. O. Box 617 Chapleau, Ontario 864-1866	x		

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			Requested	Returned	
MUSEUMS/ GALLERIES/ NATIONAL EXHIBITION CENTRES (Cont'd.)	Cobalt's Northern Ontario Mining Museum P.O. Box 215 Cobalt, Ontario 679-8301	c/o Arnold Todd 679-8193	x	x	x
	Cochrane Railway & Pioneer Museum P.O. Box 488 Cochrane, Ontario 272-5171	c/o Mrs. Juli Karam, Curator	x	x	x
	Dryden District Museum 284 Government Street Dryden, Ontario 223-2622	c/o Mrs. Louise Meloney, Curator 95 King Street Dryden, Ontario 223-6193			
	Ear Falls District Museum Board P.O. Box 388 Ear Falls, Ontario 222-3198	c/o Mrs. J. Appel, Curator 223-3231			
	Englehart Museum Board P.O. Box 444 Englehart, Ontario 544-2400	c/o Mrs. Ruby Bryan 544-2432	x	x	x
	Flour Mill Museum Board 222 Breberf Avenue Sudbury, Ontario	c/o Mrs. De LaRiva 674-2391			
	Fort Frances Museum & Recreation Cultural Centre 259 Scott Street Fort Frances, Ontario 274-7891	c/o Mr. Darryl Allan, Curator	x	x	x

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			Requested	Returned	
MUSEUMS/ GALLERIES/ NATIONAL EXHIBITION CENTRES (cont'd.)	Gowganda & Area Museum Gowganda, Ontario	David Ford, Chairman Dial 0 ask for 3171	x		
	Hailebury Public Art Gallery Hailebury, Ontario	Ms. Betty Campbell 720 Lakeshore Hailebury, Ontario 672-3460	x	x	x
	Iron Bridge Museum Rd. P.O. Box 216 Iron Bridge, Ontario 843-2004	Mrs. Christine McClaskey 843-2331	x		
	Iroquois Falls Historical Society Museum Iroquois Falls, Ontario	Mrs. Alice Kampf	x		
	Lake of the Woods Museum P.O. Box 497 Kenora, Ontario P9N 3X5 468-8865 (Museum)	Mrs. Joyce Kennedy, Curator	x	x	x
	Massey Pioneer Museum Massey, Ontario P0P 1P0 865-2822	Mrs. Byrna Steinke 865-2675	x	x	x
	Michipicoten Historical Society P.O. Box 581 Wawa, Ontario	Mr. Don Crezier 856-7040 (Home)			
	Moose Factory Centennial Museum c/o Hudson Bay Co. Moose Factory, Ont. 658-4522	c/o Mr. Pearson			

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			Requested	Returned	
MUSEUMS/ GALLERIES/ NATIONAL EXHIBITION CENTRES (cont'd.)	Museum of Northern History P.O. Box 966 Kirkland Lake, Ontario 567-3800	Mr. Frank O'Connor 567-5732	x	x	x
	National Exhibition Centre P.O. Box 1193 Thunder Bay, Ontario 577-3513	c/o Pierre Guevremont, Curator	x	x	x
	New Liskeard & District Museum Planning Committee P.O. Box 251 New Liskeard, Ontario P0J 1P0 647-4429	c/o Harold Hie 647-4884 (Home)	x	x	x
	Nipigon Museum P.O. Box 208 Nipigon, Ontario P0T 2J0 887-2727	Roland Choiselat			
	North Bay Area Museum Society P.O. Box 628 North Bay, Ont. P18 8G5 476-2323	c/o Mrs. Freda Barrett, Curator	x	x	x
	Rainy River District Women's Institute Museum P.O. Box 56 Emo, Ontario 482-2007	Mrs. Marcie James 482-2256			
	Red Lake Museum Board P.O. Box 308 Red Lake, Ontario	c/o Mr. Jim Busch			

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			Requested	Returned	
MUSEUMS/ GALLERIES/ NATIONAL EXHIBITION CENTRES (cont'd.)	Revillon Freres Museum Ministry of Natural Resources P.O. Box 190 Moosonee, Ont. P0L 1G0				
	Ron Morel Memorial Museum c/o Kapuskasing & District Historical Society 22 Poplar Drive Kapuskasing, Ontario 335-5443		x		
	Sault Ste. Marie & Field Regional Museum P.O. Box 209 Sault Ste. Marie, Ont. 254-4233	Mrs. Pat Speer, Curator			
	Sioux Lookout Museum Planning Committee 104 Queen St., Box 113 Sioux Lookout, Ontario	Mrs. W. Walsh 737-2040 (Home)			
	Sturgeon Falls Museum Planning Committee P.O. Box 1390 Sturgeon Falls, Ont. P6H 2G0	Barbara Morgenson 753-2250 (Home)			
	Timber Village Museum P.O. Box 628 Blind River, Ont. 345-7544	c/o Ruth Christilaw, Secretary 356-7600	x	x	x

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			Requested	Returned	
MUSEUMS/ GALLERIES/ NATIONAL EXHIBITION CENTRES (cont'd.)	Timmons Museum Centre 70 Legion Drive South Porcupine, Ont. 264-1331	Lydia Ross-Alexander, Director	x	x	x
	Thunder Bay Historical Society 219 May Street, South Thunder Bay, Ontario	Mr. Gerrie Noble, Curator	x	x	x
	Trapper's Museum P. O. Box 705 North Bay, Ont. 892-2386 (Museum) 847-5850 (Trapper's Assoc.)	c/o Mr. Roger Betz, Curator			
	White Water Gallery 173 A Main St., West North Bay, Ontario 464-2444	c/o Bryan Maycock 474-3907			
THEATRE	Cambrian Players 114 Simpson Street Thunder Bay, Ontario	c/o Jo-Anne McCabe	x	x	x
	Gumby Theatre Thunder Bay, Ontario	c/o Nancy Bates 512 Cambrian Cresc. Thunder Bay, Ont. 577-6194			
	Kaministiquia Theatre Laboratory Thunder Bay, Ontario	c/o Michael Sobota 344-1122			

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			Requested	Returned	
THEATRE (cont'd.)	Kirkland Lake Ragamuffin Children's Theatre Kirkland Lake, Ontario	c/o Doug James	x	x	x
	Magnus Theatre Thunder Bay, Ontario	Tibor Feheregyhazi 623-1321			
	Moonlight Melodrama Thunder Bay, Ontario	Irwin Edelstien 387 Otto Street Thunder Bay, Ont. 345-6340			
	Puppet People Thunder Bay, Ontario	c/o Debbie Krupa	x	x	
	Sudbury Little Theatre Guild 104 Walford Rd., East Sudbury, Ont. P3E 2G9	Mrs. S. Tate			
	Sudbury Theatre Centre King Street Sudbury, Ontario	Mr. Anthony Lloyd			
	Theatre 17 Dryden, Ontario	c/o Ken Denby	x	x	x
	Troupe de Theatre College Universitaire de Hearst C.P. 580 Hearst, Ont. P0L 1N0	a/s Jacque Abert 362-5973 (Home)	x	x	x
	Troupe de Theatre de E.S.H.H.S. C.P. 7000 Hearst, Ontario				

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			Requested	Returned	
DANCE/MUSIC	Atikokan Dance Club Atikokan, Ontario	c/o Joyce Stacha	x	x	x
	Atikokan Figure Skating Club Atikokan, Ontario	c/o Janice Ross	x	x	x
	Border Concert Series Fort Frances, Ont.	Vern Christianson, (Music Consultant for Regional Board)	x	x	x
	Chapleau Dance Club P.O. Box 838 Chapleau, Ontario	Mrs. L. Pilon Chapleau, Ont. 865-0654			
	Festival of the Arts Association Kenora, Ontario	c/o Lucea Melenak	x	x	x
	Fort Frances Art Council Fort Frances, Ontario				
	Fort William Male Choir P.O. Box 951 Thunder Bay, Ontario	T.A. Higgins 528 Hyde Park Thunder Bay, Ont. 622-4914	x		
	Fraser Girl's Pipe Band Thunder Bay, Ontario	Mrs. Jean Watts 131 S. Kenogami Thunder Bay, Ont. 767-3507 (Home)	x	x	x
	Hailebury Pipe Band Hailebury, Ontario	c/o Lyle Lacharity Con. 3 Firstbrook Hailebury, Ont. 672-3307	x	x	x

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DANCE/MUSIC (cont'd.)	Iroquois Falls Ballet Club Iroquois Falls, Ontario	c/o Mrs. Judy Misener 609 Reynolds St. Iroquois Falls, Ont.			
	Kapuskasing Music Festival Kapuskasing, Ontario	Mrs. Jacqueline Piche 18 Kimberley Kapuskasing, Ontario 335-8808	x	x	x
	Kirkland Lake Choir Kirkland Lake, Ontario	Mrs. Gladys McDonald 3 Government Rd., E. Kirkland Lake, Ont.			
	Lakehead Choral Group Thunder Bay, Ontario	Harvey Ziegler 623-4954	x		
	Lakehead Music Festival Thunder Bay, Ontario	c/o Kendall House 184 Cox Crescent Thunder Bay, Ont. 344-6569			
	MacGillivray Pipe Band Thunder Bay, Ontario	Alex Hughes Thunder Bay, Ont. 344-7149 (Home)	x		
	Music Festival Fort Frances, Ontario	c/o Muriel Ross	x	x	x
	Ontario Registered Music Teachers' Association P.O. Box 955 Avila Centre Thunder Bay, Ontario 345-7374		x	x	x
	Overture Concert Assoc. Terrace Bay, Ontario	c/o Betty Hanley P.O. Box 849 Terrace Bay, Ont. 825-9048			

INTEREST AREA	NAME/ADDRESS/PHONE NO. OF CULTURAL GROUP INITIALLY CONTACTED	NAME/ADDRESS/PHONE NO. OF CONTACTED PERSON	QUESTIONNAIRE		FOLLOW-UP
			Requested	Returned	
DANCE/MUSIC (cont'd.)	Rainy River District Music Festival Fort Frances, Ontario	c/o Mrs. M. Ross 729 River Drive Fort Frances, Ont. 274-6959	x	x	
	Sault Ste. Marie Opera Society Sault Ste. Marie, Ontario	c/o Herb Johnson	x	x	x
	Sweet Adelines Thunder Bay, Ontario	Olga Yozipovic 344-9417	x	x	
	Summer Solstice Festival 214 Red River Road Suite 15 Thunder Bay, Ontario 345-7482	c/o Sandra Hackler	x	x	x
	Thunder Bay Jazz Society Thunder Bay, Ontario	William Halverson 577-5806 (Home)	x		
	Thunder Bay Symphony Thunder Bay, Ontario	Nancy Erikson Thunder Bay, Ontario 344-2574 (Home)	x	x	x
	United Ukrainian Canadians Thunder Bay, Ontario	W. Trylinski 107 Pinedale Place Thunder Bay, Ont. 623-3325	x		



